**ALEX CASANAS MONUMENT MYTHOS DISCORD Q&A - 30/07/2022**

**What are your favorite pieces of Alternate Histories?**

Great question. I guess recently there's been a show called For All Mankind that's really good, I haven't seen Season 3 yet but Season 1 and 2 are great. It starts of a little slow but it really blasts off. Quite literally. And honestly that show is the reason I never touched much on the space race because that show does the job far better than I ever could.

I also recently watched The Plot Against America, which is about Charles Lindbergh, a man who was pretty much a Nazi, running for president in the United States in the 30s. But I quickly lost interest once, halfway through the miniseries, he gets elected and it just keeps going. I also like to joke that "Top Gun: Maverick" is Alternate History because there's no way those events could happen in our world, I like to joke that that movie's epilogue should have been the start of all out nuclear war, because there's no way you could do what Maverick did without breaking several international laws.

But really, I'm not as interested in Alternate History you might think. I'm more interested in real history, specially really obscure mid to late 20th century stuff. That's always been my interest, I've always been interested in the political climate around the Nixon and Johnson administrations.

**Was Liberty Lurker originally a one-off short?**

Oh, that is a great question! I think that at the very beginning, at the very very beginning in the conceptualization stage, it was indeed meant to be one short film, but once production started and I got the voice actors involved I saw the potential for a much larger story to be told. So that idea was short-lasting.

**How did you come up with The Monument Mythos in the first place?**

Uh, I like to give the enigmatic answer of "Certain details from the Trump Administration", which is not wrong, it was true. But I mean, if I was to delve into the origins of this series I would be here for a very long time. So, maybe another day.

**In a fight between Chase and another anomaly like Freedom or The Angel, who would win?**

Well, Chase is a fictional character, while Freedom and The Angel in The Monument Mythos universe are not. So really, it's up to you. I'm gonna go with The Angel. That's a lot of men versus one robot. Though, the implication of Chase the Wandering Robot is that she was possessed by some cosmic being or cosmic anomaly, or cosmic race, so if they were all real I would say Chase would win because she has this sort of outer space "force" behind her. There's no cosmic elements present in Freedom or The Angel, despite The Angel having similarities with Dr. Manhattan from Watchmen.

**What happened to George Washington aka The Horned Serpent after The Great Division?**

Well, it's hard to read any records from them because it was sort of a Multiversal Event in a way. Well, I'm trying to speak without spoiling, but in THE D-DAY KNIGHT there is a section of text that briefly appears which says "The Horned Serpent Lives". So, at the very least I can inform you that The Horned Serpent did not perish when The Great Division occurred.

**Me and my friend were arguing that the reason that The Horned Serpent is so massive - planet sized - is because they were cut into pieces with Giza Glass and buried in different sections of the United States. And Giza Glass causes you to grow, so is there any truth to that, or is he just stretched and long?**

Your friend is right that The Horned Serpent, aka George Washington (I can't believe I'm saying this out loud) grew to an abnormal size, however he did so by falling into Wonderland when he tried to chop down a Special Tree. Wonderland has this tendency to stretch and widen things that try to escape. Virginia saw that in WASHINGTONWONDERLAND when she noticed that there are these beings called "Climbers" who are people that attempt to climb the Special Trees out from this world, and in turn, they are stretched out as they are teleported across the various layers of this netherworld. So Giza Glass doesn't play any factor in it. Of course, there is some signifance to the fact that both Giza Glass and Wonderland cause distortions in size and space, but there is no connection between the glass and George Washington.

**Do you think OJ Simpson is innocent?**

I do not think he's innocent, but I don't wanna go out doing OJ slander. I think it was pretty clear, I'll go with the majority opinion.

**You mentioned Atlantis in past Q&As, was it ever going to play a role in the series, and if so what role was it meant to play?**

Well, at this point the idea is so far removed from what I'm currently doing that I suppose I can let you guys know what I was going to do, and maybe some nice fan works will come from what I'm about to say.

So, it's so funny where the Atlantis idea came from. I don't play videogames often, but I was sleeping over at a friend's house and I was playing this game called Battlefield 5 and I was playing it late into the night, and I was particularly excited because I had mastered the art of the headshot and gotten really good at it, and I guess that in my half-delirious state I kept thinking I kept seeing these really big characters, these giants in the game. Finally I stopped playing and went to bed.

Then in the middle of the night at 3AM I woke up again and had this epiphany and wrote down this big outline about America in WW2 discovering the island of Atlantis. And it was going to be an episode that linked to the Suez Canal

Crab, and really I was treating Atlantis not as this submersed fantasy world, but rather a literal island of people whose culture greatly resembled America, and in fact when the Japanese first discover and land on Atlantis they think its an American base because it looks exactly like a midwestern town. But then, American troops land as well and find it really strange because everything is slightly off and the language is wrong but it sure looks vaguely like America, perhaps from the early 1900s.

It appears to be a ghost town, but once they finally find the inhabitants they are these massive golden-skinned beings very similar to the martians in Ray Bradbury's Martian Chronicles. And I really wanted to tackle this idea, I had an ending for it where James Dean played a great part in it. And now that I talked about it, it sounds like the greatest Mythos Episode Never Made, but ultimately a lot of things changed and I couldn't make it.

Genuinely right now I can't make anything like The Mythos because I've moved on from there. The Nixonverse is where it's at right now and that's not forever either. I'm experimenting a lot in a lot of styles and I'm finally figuring out what I want to do in the future. So enjoy it while it lasts, because I'm not going to do the same thing over and over again.

**In past Q&As, you also talked about the United Soviet Systems, can you also share what role that was originally going to play in The Monument Mythos?**

The United Soviet Systems was pretty much this insane idea where the Soviet Union is destroyed, like fully annihilated by America - Which is something I feel hasn't really been explored in an internet Alternate History series - but imagine if the Soviet Union accidentally pulls a red flag and America destroys them in turn, and the only way they can survive is if they upload their consciousness into these massive servers, these massive metal towers containing all the data of every civilian, and so they just live in this virtual reality and the collective servers that house then would be known as the United Soviet Systems. I think it's a beautiful idea, I think it captures the essence of the Soviet mindset, this sort of nostalgia and longing and wishing that your country would return to its former glory. And what better way to achieve that wish than through a virtual country. And I was going to incorporate a lot of Soviet-style Synthwave into the episode's soundtrack, but I never got around to making it. And this and Atlantis are both really good ideas that I hope can be expanded upon by fans.

**What inspired you to go with Manticore instead of another mythical being, specifically for the short film?**

For the original short film, that was definitely a stand alone "How can I scare the shit out of my audience?" sorta deal. And mind you, I was in 7th grade and I loved three movies exclusively - Koyaanisqatsi by Godfrey Reggio, 2001: A Space Oddysey by Stanley Kubrik and The Fly by David Cronnenberg, that being my consciousness at the time.

I had this really cool book of ancient illustrations and there was this one image of a manticore really just freaked the hell out of me, I don't know why, I guess because of a printing mistake the teeth were all blacked out and the image was oversatured with and it didn't look like the typical image you'd find on the internet. It just looked terrible, it looked really scared. And I asked my friend Jacob to make a music track that just sounded like your parents are yelling at you in an unsolvable argument, and he sent me this track and I edited it with images from the book and another track he made and Mister Manticore was born. But I really got to give a shout out to my brother, he was the one who gave me the idea of calling the short "Mister Manticore".

**What if The Angel ate / drank the pink sauce?**

I don't know.

**Are The Lunarians Related to the Starry Sphinx?**

Wow, this is spot on to an idea I had when I was making STARRYSPHINX, and if you asked me this question at the time I would have said yes, these things called the "Lunarians" are related to the Starry Sphinx. But I ultimately scrubbed the Lunarians from The Mythos because I thought they were to similar to ideas explored in Kris Straub's masterful Local 58.

**In his very first appearance in The Crescent King, Eli Tilon spoke in a very sophisticated manner, but in his retconned appearance in Crescent Creatures his speech patterns are more regular human-like in a way. Is this somehow foreshadowing the Lunarian invasion and the destruction of the English language?**

No. There are lot of foreshadowings of the Lunarian Invasion / Language Manipulation, but not necessarily that episode of The House in the Ocean. Still, interesting theory.

**Did other Analog Horror series inspire the Monument Mythos?**

No, no other Analog Horror series inspired the Mythos, I was very unfamiliar with the genre when I first started out. I only really got into it halfway through Season 1.

**How the fuck did they fit an elevator inside the Washington Monument when there's already a tree up in there?**

Well, the Washington Monument is enormous, there is plenty of room to fit both an elevator and the tree inside. It looks small in photos but you only really get a sense of its enormity when you go and visit it.

**Where did the inspiration for The Special Trees and in turn the Horned Serpent Metastructure?**

It's been so long I forgot the details, but I will tell you that I had this condition as a kid where this really thick hairs would grow out of my arms, and they had to be surgically removed, the doctor had to cut into my skin and cut them out. They aren't actually hair, they can appear in your bones, in your organs, and your skin. Fortunately for me, they only appeared at my skin at two different spots. And the worst was my elbow. It was long, pitch black, it hurt like hell, I couldn't sleep on that side, and later in life I realized that I had an innate fear of anything that sort of resembled that. And you can see this in an older short film of mine, The Yellowman Syndrome. And the Special Trees, on some level, are a product of this fear of these things growing out of me.

**Will you ever consider any fan works canon?**

Well, I did incorporate some fan content into The Mythos. Bycicle created an incredible logo for the Department of Technology and I put that in DEANDISASTER because it nailed the feeling I wanted to go for, it was this fusion of a corporate and national emblem. But besides that I doubt I'm ever going to make The Ember Mythos or The Nixonverse Retold canon, they are their own universes and they are very respectful.

**What's the relevance of DELAWAREDOUBLE?**

Well, it establishes that there is something wrong with the universe and plants the idea of there being something wrong with George Washington. And it also gave rise to that classic James Dean quote, "I'm Surprised". Which is just priceless.

**Is Little Lanky supposed to be close to the story of The D-Day Knight?**

There are definitely some parallels (being rejected and losing your body and your senses) but it's not like they are closely related or anything.

**If The Last Son of Alcatraz isn't Dean, then who is The Last Son?**

I think the worst thing that comics do is that they reveal alter egos almost immediately. Like we all know Batman is Bruce Wayne and we all know Superman is Clark Kent. The greatest way to suspend disbelief is to make your character identifiable. So while nobody else knows Batman is Bruce Wayne, the audience knows and is there with him. There are very few works that keep the identity a secret and put you in the same spot as the crowd that doesn't know. And honestly, the identities of these figures isn't something to should be revealed immediately. You sorta find out, but not exactly.

**What does each zone in the UZA look like?**

Well, it's conveyed in the series. It's conveyed, but it's very minimal. You do see bits of the Zones so I suggest you look back.

**Why remove the end of "The Head of the House" where The Crescent King directly talks to you? It's the one part of The House in the Ocean that stuck out to me.**

I did remove it for several reasons. I think you'll find out soon.

**Right now I'm working on a Video Essay on what The Monument Mythos says about American politics, so do you think you can give me a comment to nudge me in the right direction?**

I don't think that The Mythos necessarily comments on politics right now, rather it comments more on tendencies that civilizations have in general. I think that SUEZCANALCRAB out of all the works is the most politically relevant episode. But again, I'm more interested in what you have to say, in your interpretation about The Mythos in regards to political commentary. Because I know what my beliefs are, and they're changing, and I know my perspective, and I don't want to dilute what you have to say in sharing that. I think one of the great freedoms we have is this free unrestrained spread of ideas in our community, and I want to cultivate that. Because really, The Mythos is what you see. What I say is merely supplemental, the work speaks for itself.

**Will The Special Trees come back, and are they evil?**

They're not evil. They're just sort of tools or organisms. They just exist and "vibe" as they are. I never touched it on The Mythos, but here's the thing, it showcases a story of tragedy that occurs because of the Trees, but I never mentioned the countless stories of hope and success that could have happened because of the Trees. Like, imagine being switched from a really poor and miserable situation and into a better one. Well, I never explicitly touched on it but it is actually briefly mentioned in DEANDISASTER. But the Trees are not inherently evil, they just are.

Would you ever be interested in, perhaps, ten years down the line, ever making a Monument Mythos Movie or TV Series, like telling the same story of the Web Series but with an actual budget?

I think that if I were to make a movie about The Monument Mythos... Well, I wouldn't. A TV Show is more likely because The Mythos is a collection of tales and not a single cohesive tale, it is comprised of multiple moving parts. I think if I were to ever tackle in a long-form higher-budget narrative it wouldn't be the same story as the Web Series, it would be a different story, I would rather do my own thing instead of just doing The Monument Mythos again. I would be more than happy to supervise someone else's television adaptation of The Monument Mythos, sort of like how Neil Gaiman does with Sandman or American Gods.

**What would happen if you made a Giza Glass baseball bat instead of a sword, would it still work?**

I think that because it's a blunt object it wouldn't necessarily make something "wireless". When you cut something with Giza Glass it essentially makes it "wireless", a moving part removed from the whole. So because a baseball bat wouldn't cut anything, it would just function like a normal baseball bat. It would look really cool, though.

**How did Crawford's eyes fit perfectly into the statue?**

The eyes fit because when you cut something with Giza Glass it tends to swell.

**Can we ever expect to get a Little Lanky plushie in the future?**

Well, the Virginia Plushies haven't shipped out yet, so we'd have to wait for that to end first, but that'd be cool. There are a lot of possible characters that we could make plushies out and we sort of settled on one which we haven't announced.

**(Eliana cuts in)** Yes, Makeshift said they'd be more than happy to do another plushie with us in the future. So we do have a potential design we want to do, but that would be at least a few months in the future because Virginia hasn't shipped out yet, so not all hope is lost for Little Lanky.

**Monument Mythos essentially started of as an anthology series, even if there wasn't necessarily a grand scheme from the beginning. If you could make another series, what would you base it on if it were history related?**

I have been struggling with making another anthology series because I just have SO many ideas. And if I had eighty arms you'd just be bombarded with short films. Thankfully I only have two so I can take my time with The Nixonverse. Speaking of which, a lot of people seem to have this misconception that I am producing each video day by day and then releasing it, but rather I bulk-edit The Nixonverse. Meaning everything you have seen is stuff I have been editing and working on for months now, with lots of planning and improvisation. And what you're seeing are sort of chapters from a massive bulk project file. And that's why you might see a weird phrasing in "SEA OF THE LAST SON" and then a few days later you get the reason which is the Lunarian Language Manipulation.

But if I had to do another anthology series, what would it be? Well, The Nixonverse is one answer to that. It's sort of a sequel and a spin-off, the "Better Call Saul" to The Mythos' "Breaking Bad", but no one call it better unfortunately. Maybe just 10% of the population, but I think it's better. I think The Nixonverse is just so much better than The Monument Mythos.

But honestly, I don't know what to tell you. All I can see is that you'll have to see. I am looking away from making movies the way I used to make them and I have been looking into doing live-action content now, and seeing people like Kane Pixels and Alex Kister doing live-action makes me want to do it too.

**Is there a sort of random or abstract piece of media that served as a point of inspiration for you, something which normally wouldn't inspire anyone else?**

Where do I find inspiration that no one else does? I have a lot of inspirations, I guess one odd source is action figures. I loved action figures as a kid and I still do, and sometimes just posing them around can give me ideas of what would happen. I loved the Alien films growing up, and the Predator films too (I'm kind of excited for the new movie Prey coming out). And I sort of get inspiration for Merchandise too, which is something I doubt most people get. Sometimes I just look at an add and go "Wow, I love the design of the font here, I think I can do that better".

Speaking of inspirations, though, a lot of people comment that I must have watched Anime to make this video or what not, or that I watched Neon Genesis Evangelion specifically, but actually I don't watch Anime. I stated watching anime again for the first time in a long time recently, I'm nearly finished with Cowboy Bebop and I've begun watching Evangelion and I can see why people might think I was inspired by it. It's interesting, I like Mecha and Pretty Women. And I'm all down for it turning into psychological horror or whatever, because I hear it gets batshit. So I look forward to that.

**Lore-wise, when someone gets "Evicted From Reality", are they just dead or do they get sent to another dimension?**

That is left for interpretation. All it really means is that "You're not here anymore, buddy". A lot of people interpret it as death because "Eviction from reality" just sounds like a really cool way of saying "You're dead now". But, at it's core, I always interpreted Eviction From Reality as "You're no longer here", and that's all you can know. You're gone, you disappear, and you will never be found here in this realm anymore.

**Why did you bring back The House in the Ocean series as part of The Nixonverse, I thought the message was that it would only exist as a temporary memory, so why did it change?**

The House in the Ocean was temporary for a time because I thought it could convey that sense of loss and longing that my dad left behind, it's a hole that a lot of loved ones leave behind. And once the series reached its ending, I thought what sort of better purpose could it serve beyond just teaching viewers a lesson and changing their perspective on life. Really heavy ideas, I don't know if I successfully conveyed them. The House in the Ocean also came out during a really difficult period in my life where I came to terms with a lot of things about my dad and the effects which death produces.

And I think that I ultimately realized and questioned myself, "Why am I trying to bury my dad's death? Why am I trying to bury this series that everyone wants to see?" Like, why should I make everyone feel nostalgic and terrible when they don't have to. So when I was creating The Nixonverse, I always

had the idea of bringing back The House in the Ocean. Because while my dad may be gone, my memories of him aren't. And imagine if he just showed up alive again one day, I would just break down crying. And if I could just capture one tiny iota of that feeling, then I had to take that opportunity. So I brought back The House in the Ocean and ended it with the phrase "No One Is Gone Forever" because I wish that were true, and in some ways it is true, because for as long as I live I will remember my dad.

**I've always been curious, so could you elaborate a bit more on how The Angel works? Is he seventeen beings all speaking among themselves or is he just one entity?**

The idea is that the seventeen men form together into one entity, the idea is that they're so passionate, so set on revenge and also changing the world that they agree on everything. They're so passionate that they simply become on entity. Think of the concept of group polarization, where you have a group of people who individually would have different opinions, but once they're put together they all end up settling on one end of the spectrum. And that's the whole principle of how The Angel works. The seventeen men were fused and they decided to settle on this singular purpose of destroying Rockefeller and changing the world, starting with the United States.

Because the seventeen men were all young chaps from the early 20th century, so to them the world is America. I like to think that when they were in Egypt they were very crude. You know, you know how American tourists act in foreign countries, they were really loud and terrible people. And once they become The Angel and decide to "change everything", they go straight for Florida and then they go to New York. Because they're American, they have no sense of the rest of the world.

**Did that mindset still continue after they obliterated Rockefeller and left for the forest?**

I think that by the time they went to the forest, the passion is still there, but there's also a sense of wanting to get away from everything, because they essentially destroyed the whole central unit of the ADA and once that's done, they say "I'm out" and go to Babylon Forest because that is the most secluded, unknown region of American civilization.

**Do you like slasher movies?**

Funny question. I recently watched Texas Chainsaw Massacre for the first time, and I don't love it but it's a really well made movie, it's dark, there are dead husks everywhere, it's really tense. It's really good, really fascinating, and while I don't love that atmosphere because it's so effective at grossing me out, I don't want to get to involved in it. I have the same feeling when reading about the life of Ed Gein, I can only read so much, he was a really fascinating person who unfortunately led a life of crime, and he did some really disturbing things.

**Was the end goal of The Monument Mythos the same from the beginning or did it change over time?**

So, during all of Season 1 didn't have an end goal at all, but by the time I made MAIZEMOVIEMAKER I knew that this world had to end. I really hadn't seen any series end with complete, global annihilation like that, so by the time I made MAIZEMOVIEMAKER I introduced The Horned Serpent, which was mentioned very subtly by the first season, but I finally gave it a name by the first episode of Season 2 and from there I started leading into the end. And I'm so surprised when people say, "I didn't see it coming!", because Season 2 is marked by tragedy after tragedy.

It was the season during which my father passed, so you can see that after my father passed in May 11, there's just episodes about tragedy one after the one, total desolation. SUEZCANALCRAB was actually the last episode my father saw before he passed, and he thought it was really intense (His favorite was actually FREEDOMFALLER). But yeah, Season 2 is marked by desolation and destruction because that was sort of my mental state at the time. I was very angry, I only stopped being angry recently. And the end of the world was a sort of manifestation of that mental state, I wanted to blow everything up.

**Is the texture of the Special Trees "barky" or does it feel different from that?**

That's a great question. Again, the skin condition I had when I was younger comes back, so I like to think that they're just fully smooth. Which is why Virginia doesn't simply climb the tree in ROCKEFELLERTREETRAGEDY, because it's just fully smooth, there's almost no grip. It's almost like plastic or a refined diamond. It's so smooth!

**Are you happy with how The Nixonverse has turned out so far?**

Oh, I'm happy. Very happy. I have to be true to myself and stay in course, because a lot of people say a lot of nasty things. I got a lot of awful hate emails and comments on Youtube, specially after I introduced our Lord and Savior, but I'm very happy with what I created. There's a great line in the Elvis Movie which just came out (Great movie, too), where Elvis says: "A lot of people are saying a lot of things, but in the end you gotta listen to yourself". So I guess I take that to heart.

It's really hard trying to live up to the expectations a lot of people have. They want to see The Knight do this and The Last Son do this and they want to see The Crescent King do that, and I have to tell myself "No, no, no! Follow what to want!". But yes, I am very happy, the only source of frustration comes from some Youtube and Reddit comments frankly, but stay on course. That's my tip for everyone, stay on course.

**What was the whole deal with Rushmore, I never quite figured out what that was about?**

Ah yes, it's the most viewed video on my channel, too. It's explored through various means, even though they don't quite resemble regular Special Trees, they are. Those are Special Trees. Now then, there's an interesting discussion you can make once you consider the False Children, but you have to consider that they powder Rushmore all the time to keep these Special Trees from "activating". That's a very inorganic term, but they prevent them from sprouting by sprinkling this powder. Which is the reason why they're not their traditional black hue, they're grayish, that's because they're powdered.

**How was The Queen able to perform an Eviction From Reality, was that from a Special Tree that got passed on to the Lunarians or something else?**

There are a lot of things passed from The Mythos to The Nixonverse and vice versa. I don't think that just because The Mythos came out first chronologically that you should look at everything as derived from it. I think that there are things in The Nixonverse that are sort of the origin story for things in The Mythos. The whole phrase, "Eviction From Reality", I like the idea that regardless of what universe you're in there is this sort of event that is so appaling that the same phrase is applied, something so horrible that it can be multiversally agreed on. I like to think that the same thing applies with the naming of the Special Trees. Cause what else are you going to call them?

**Did something happen with New England, because when we are shown the map of the United Zones that part of the country is just elongated?**

There's this great feature with old maps where you can tell that the map maker has no idea what happens past a certain zone, and so he just starts labeling random shit and its kept really mysterious, or sometimes even blank. And that's what the UZA Map, clearly that region of the country is sort of unknown and also unclaimed. I like the idea of a map conveying the unknown, which is sort of difficult to convey nowadays. Like, imagine if you go on Google Maps and there's a large area that's just fully blurred out. It's always creepy.

**Was the Suez Canal Crab the only one of its kind?**

No, it's not. A lot of people think the Suez Canal Crab is just this sort of extraordinary anomaly in the Monument Mythos universe but it's not, specially when you look at WASHINGTONWONDERLAND, specifically the scene where Virginia describes The Climbers you should get your answer of what the Suez Canal Crab is. And considering there are multiple climbers, the Suez Canal Crab is really not exception. There are multiple, there is only one that is ever elaborated on for an entire episode.

**Was Everett ever seen by anyone else beyond the one sighting where he was outside the Metastructure in the Washington Zone?**

Everett is an interesting case because he's a character where the most mystery lies around. I don't think Everett is sighted by anyone else, or anywhere else. I think the most explanation is given by Morlin and the Arnoldson and the video descriptions. Besides that, no one else has seen him.

**Why did you use an old map in Chase the Wandering Robot and did it have any relevance to the story?**

So, not directly. It is not directly relevant, but thematically it is very relevant. The idea of outdated technology and outdated methods of record keeping, that all ties in with the ending of Chase the Wandering Robot where literally there is the complete annihilation of Earth, because an entire civilization / force with technology beyond our comprehension destroys the Earth. The map sorta ties in to that. But at face value it's not supposed to be a representation of the borders around Mexico at the time of Chase's creation.

**Do you like Greek Mythology and stories of gods?**

That's a great question. I like what I hear, I did take a classical mythology class, I find it very interesting. The reason I say "I like what I hear" is because I don't sit down and research mythology in general as much as I may look into one character or story specifically. I don't like to take mythology as a whole because I think it is impossible to cove all of it, specially in a class where you have deadlines and a limited amount of time, but I enjoy making research on specific gods and characters. If you look at my episodes in the series I've done, they're very specific, because I like to focus on specific events, specific periods and specific situations. I don't want to look at things in an all-encompassing manner.

**A mostly inconsequential question, I'm not sure how you are familiar with comicbook powerscaling culture where people look at characters and categorize them based on how strong they are, but I was wondering if you could tell me how powerful is The Angel really, like what could they destroy with their power?**

That's an interesting question, I didn't even know this was a thing until now. But in regards to The Angel and what they can destroy, I think they could destroy a chunk out of the moon. That's what I'll say. A pretty big chunk out of the moon, they could possibly create a very large crater on the moon. But I doubt they could fully destroy the moon. The reason why the world was annihilated at the end of The Monument Mythos was because of the synergism that The Angel's energy had with Freedom's Giza Glass blade. That synergism is what cracked the world.

**Was there ever a point where you wanted to put some existing folklore or cryptid into the Monument Mythos? Like you mentioned House in the Ocean kinda being like Big Foot, so were you ever going to include that kind of stuff into The Mythos?**

That is a great question, and a very fitting question. I've always been interested in cryptism and cryptozoology, and particularly interested in the dinosaur "sightings" in Africa, there's a great video about it on Youtube breaking it down why it's all bullshit. I like cryptids a lot, I'm a big fan of tales about Sasquatch and the like, though not so much the Loch Ness Monster since that's so localize.

But I never added cryptids into The Monument Mythos because I felt it would interfere with the historical angle I was going for, I felt that it would break all suspension of disbelief, people would react negatively to their presence and go "Oh that's bullshit, that's not real". I went to great lengths to preserve the pseudo-historical atmosphere of the series. But I suppose that The Mythos has its own class of cryptids and cryptozoology with stuff like the Special Trees and Canyon Crows. And even before The Mythos I did a video called "The Buffalo Roach" which is this multi-legged Buffalo with multiple tongues. A really interesting video introducing this creature, but I kind of moved on from that idea and started The Monument Mythos instead. And I'm very glad I did because it's been a very entertaining journey.

**If Monument Mythos or The Nixonverse were animated, what kind of animation style would you want to use?**

I never thought about that, but I guess you're right iin that The Monument Mythos would work much better in animation than in Live-Action. I guess if you really were to adapt The Mythos, I would wish you to use a plethora of media. So animation, live-action, 2D animation, digital animation, rotoscoping, claymation... If you combine all of these elements and used them to tell one narrative, sort of live Love, Death and Robots, then I think you would have the truest adaptation of The Mythos. Because that sort of Multimedia Angle was what I was going at for the series, I wanted every episode to use slightly different mediums and styles.

**My question related to LIBERTYLURKERS, judging by the title, what was coming out of the Statue of Progress. Was that Washington or was that another Lurker?**

That's a great question. There IS an answer to that, but I feel that people haven't speculated enough, so I will not answer your question out of respect for those who may want to speculate.

**In DEANDISASTER, we saw the members of the ADA get swapped with their Nixonverse counterpart, are those members still in the Nixonverse as the series is currently happening?**

I would be careful using the word "Nixonverse" because the two universes in Monument Mythos, the "Deanverse" and the "Nixonverse" are both titles which the fans gave. Now The Nixonverse series, that universe is officially called Nixonverse for a specific reason, but it would be a stretch to associate the universe that the fans have called "Nixonverse" in The Monument Mythos to The Nixonverse which the creator has produced. I wouldn't mix up the two.

So the ADA members that got transferred out of the "Deanverse" are now in a universe that fans have dubbed the "Nixonverse", which is more akin to our own universe, but I won't say that necessarily that universe is the same as the universe that the series is currently documenting.

**What was the inspiration for the Tree Lady in WASHINGTONWONDERLAND**

It had always been my intention to eventually humanize the Trees. The Trees, if you view them upside-down, they look like humanoids with long necks, and that had always been the intention. So the inspiration really came from itself. I designed the trees with the goal to make them vaguely human-shaped. So it was only natural to eventually introduce the Giant Tree Lady.

**Unprompted Comment from Alex:**

You wouldn't be able to hear Electric Brain Surgery because if you were to even notice it it'd already be happening to you.

**In MAIZEMOVIEMAKER there is this photograph with a text under it, it was "In 1980 Maize was attacked". So my question is, where was that photo taken? Is it a city like New York, or somewhere else?**

That photo was taken in the Las Vegas in The Monument Mythos.

**How did you make the FREEDOMFALLER theme?**

The places where you hear this track the clearest, which are in the Teaser for Season 2 and the credits for FREEDOMFALLER are actually different tracks. They are the same theme, but different tracks, because I really like slow and reverb. Both of those tracks are excerpts from an instrumental of an old classical track which I manipulated, I slowed and sped-up different parts and added so many layers of reverb to give it this unsettling atmosphere that is very fitting of The Freedom Faller. And for the teaser I added the electrical sounds and lightning cracks in the background, because that would be quite fitting for the nature of the Special Trees.

**What inspired you to take Nixonverse into the Superhero Angle and then lead that into Jesus in Vietnam?**

I was a pretty easy trajectory. I mean, who could survive an event as devastating as The Great Division? And when you think about it, you look for analogies in real life and in fiction and I came across Kal-El. Superman. He survived the total destruction of Krypton. Now, granted, he was launched shortly before its destruction, but he survived nonetheless. In some versions he's even launched simultaneously to the destruction and he still survives, for example in Zack Snyder's Man of Steel, I'm not entirely sure **[Transcriber's Note: This isn't actually true].**

So, naturally, I realized that a superhero could survive The Great Division. And that then leads naturally into a conversation about the nature of superheroes, and, for me, I just naturally thought Jesus is a superhero. His origin is very dramatic and comicbook-like, and he is a superhero mainly because he is the inspiration for so many of those artists and writers. So why not bring Jesus into the cultural phenomenon of the superhero? Of course, I knew right from the get go that, to save my ass, I couldn't have him be the literal Jesus Christ. So instead he is someone made into the image of Jesus of Nazareth.

I think, in a way, that is symbolic of the entire superhero genre. Every superhero is, in some way, made in the image of Jesus. I like to think that Batman, on some level, is Buddha. He is someone born in a position of power and privilege who sees the death and pain and desolation in the streets and he decides to take it into his own hand to change the world. And that's Buddha-esque, that's Christian-esque, it's an universal idea.

**When it comes to DEANDISASTER, are there Special Trees inside the sirens? Because at the end of RUSHMOREREVENGE you can hear sirens going out when it shows the Special Trees growing out of the monument?**

So, ladies and gentlemen, we have the first person who has pitched a very, very interesting notion - The notion that the sirens are Trees. And I will say that you're the first. I will not say anything else but you're the first and I think a lot of people should pay attention to you.

**Where do you think you'll go next? Because we're all excited for what you have in store, not just in The Mythos but beyond The Mythos too?**

This is a great question. This year has truly been hell for me and I've been doing a lot of rumination and reorientation and my life is now drastically different from what I planned... So I don't know what's next. I mean, I have a lot of ideas. A LOT of ideas. But I'm still in the process of gripping and recovering from my reality. I know when The Nixonverse will come to an end. What comes after it will probably not be relevant to The Nixonverse and The Mythos, because right now I really feel its death throes.

Its been a strange journey because if you look past the narrative, past the visual effects, of The Monument Mythos, The House in the Ocean and The Nixonverse, you can sort of see a direct trajectory correlating with my life and my mental health. I mean, FALLENFATHER was a direct result of my father's death, and almost every episode that came after in my head is still a variation of that feeling from FALLENFATHER. Each one is an extension of my mental health, the whole House in the Ocean series was an extension of those few months where I never really felt so low in my life, wondering who I was and how I could change. So the destruction of The House in the Ocean was my attempt to recover and move on from those events, sorta like "I'll erase the past". And bringing it back was me realizing that can't be done and "Resurrecting it" and letting people see.

So no doubt the future will feature more reflections of my current mental state into short films on the screen.

**Do you have any pets?**

I had a turtle when I was younger, his name was Turtly, but while I was watching a show my dad "lost it" in the backyard, which wrecked me for a while. Nowadays I have two cats, well, they're actually Eliana's cats but since we live together they're sorta our cats now - Sushi and Ripley, super cute cats. They love to cuddle.

**Is Cornerfolk set in its own universe, or is it still set in the "Nixonverse"?**

For Cornerfolk, I never saw it as being set in the universe that Virginia was from, I always saw as a separate universe entirely. At the end of ALCATRAZAPOCALYPSE, you can see that there are multiple Cornerworlds and the implication is that there are multiple universes in general. It's a confirmation that not only were there two universes, there is a whole multiverse. And the Cornerfolk in the Short Film CORNERFOLK, it's not specified which universe they're traveling through. It's sort of irrelevant.

**It's established in Sea of the Last Son that The House in the Ocean (Like the series itself) was a cover story for The Last Son becoming a House, but there's obvious moments like Obama being a president and George W. Bush, etc. that don't line up with the timeline. Is the House in the Ocean just a cover story or is it its own universe?**

So, because in the description it says, "Like The Monument Mythos, The House in the Ocean is a collection of American Urban Legends", the implication is that The House in the Ocean truly exists as a collection of real life events in another universe. So, The Monument Mythos did occur in what fans like to dub "The Deanverse" while The House in the Ocean did occur in another universe. It's not fun to think that this series invalidates both, because it doesn't, it's just that in the Nixonverse both tales from both universes are invalidated by that culture, which sees them as fiction.

**Is Riley Tilon himself a fictional character, because it's said in the video description that the video itself isn't real, but that the Cornerfolk themselves are real. Is the implication in CORNERGIRL that Alex's Inspiration is someone who went through similar events?**

... I feel you answered your own question, what exactly do you want me to tell you? Uhm, but yes, Alex's Inspiration did go through similar events. The idea is that they went through a very similar process. And the reason that CORNERFOLKLORE (Which is sort of a discontinued name, it's only two episodes) is just CORNERFOLK and CORNERGIRL is because really, that's all you need to know. The fiction and the reality. CORNERBABY was deleted because it's just irrelevant, it was just a video I shot on a whim with some friends and it doesn't really add anything. And a bunch of people were trying

to connect it with Everett and The Monument Mythos and that sit well with me. So right now, Cornerfolk only exists as two entries.

**My question is about the Unification of 2003, and I'm wondering about the implications and logistics of it, because it's this event where the State Borders are changed through a man-made supernatural catastrophe, so can you give us some more details about it?**

State Borders have always interested me, their nature and their origin, because they're completely artificial. They don't exist. Very occasionally you might find a border that coincides with a legitimate natural formation like a river or a mountain range, but most of the time they are fully artificial and only made up because of the actions of greedy, selfish individuals.

So the idea is that The United States gets simplified into only three regions, and inside these regions they may look completely the same but they're completely separate from each other. The Unification of 2003 was so sudden and so violent that the selfish, greedy people who like to make State Borders no longer had any power or motivation to make them anymore. Because there's clearly only three real borders in the United States, there's the Alcatraz Zone, the Rushmore Zone and the Washington Zone. And it's a great metaphor for The Mythos as a whole, I'm a sucker for the number three.

**So you said that the things which come out of the head of the Rushmore Monument are Special Trees, correct? So, what's the main difference between the Rushmore Zone and the Washington Zone if they both have to do with Special Trees?**

I always thought of the Washington Zone because of its access to the ocean, but also because there are some great articles about how relevant the coast line is for space travel, and the sort of mechanics and relationships between the coasts of America. So I always intended that the Washington Zone Special Trees are far larger in size and much more clustered together. In the Rushmore Zone, they're more spaced apart, it's mostly just wheat fields and deserts, there's not a lot of people living there, while the Washington Zone is far more oppressive.

Think of the Washington Zone as being comprised of Giant Sequoia trees, all clustered together, so clustered that being within these forests would be really dark, with barely any sunlight. While in the Rushmore Zone, they're smaller, though the oppressiveness of the Midwest its preserved. It's desolate landscapes with the occasional Special Tree here and there. Like a Special Tree every 50 meters, at most. I mean, it is clustered at Mt. Rushmore, because the monument was made there because there was a cluster of Special Trees there, not the other way around, but for the rest of the zone its mostly just empty desolation with strange trees here and there.

**What inspired you to make Cornerfolk in the first place?**

That's a great question. But I'd like to set the record straight, a lot of people say that the Cornerfolk greatly resemble the creatures in The Hounds of Tindalos, which is a short story inspired by H.P. Lovecraft written in the 20s or 30s. And I have read The Hounds of Tindalos, but only after making Cornerfolk, I've only read it very recently, in the last six months. And I was surprised by how similar the premises are. A lot of people in the comments are like "Oh this is just like The Hounds of Tindalos" and I didn't know about them!

The notion of these beings living inside the corners of your house came to me because the house where me and my family used to be was really small and crowded, and the only real empty spaces we had were the upper corners of the rooms, because you can't put anything in there. So one day I was looking at my room and wondering what the creepiest thing that could appear there was, and I came up with the idea of a creature appearing out of the corner. And out of this idea came the fantastical notion that the corners in this guy's house perfectly align with these two-dimensional planes, and these creatures have the ability to jump in between dimensions and so you'll see them appearing and jumping through the corners.

**This is really specific, but in this LIBERTYLURKERS when we see the creature coming out of the Statue of Progress there is this sort of loud horrific screech, and I'm just wondering what the hell is that?**

In-world that is the actual sound of the creature beneath the statue, the roar of The Horned Serpent, or at least specifically the region of The Horned Serpent that is under Egypt. It's a different sound than what we encounter in LIBERTYLURKER. The sound there is a little more subtle. And from an out-of-world perspective, I actually don't recall how I made the sound. It took me a really long time, I actually created the sound very early on in the production of that episode. In fact, that may have been the first thing I made in the production of that episode, I made that sound before I edited any images. And that sound sort of colored that production.

**Is the Mister Manticore Video part of any of your worlds or is it just one of those one-off things?**

It is definitely one of those one-off things, I very clearly remember it even though it's so long ago. And I've always been fond of it because that film was the birth of my style, if you can call it that. It's a very important film because it was the first time I received an award or any sort of recognition, and also the first time I collaborated with my best friend Jacob. But no, it doesn't have any lore or anything like that. I sort of have a mental write-up of what it means for the channel as a whole, but it doesn't directly interfere with any of the lore in my other series. It's just a very important short film in my personal life.

**Besides the T-Shirts and the coffee mugs and the Virginia Plushie, what sort of merchandise will there be in the future?**

That's a great question. Well, no matter how I want to, I can't really produce a Jesus in Vietnam shirt for a multitude of reasons, that would be a little insensitive and weird, but I think there's a lot of opportunities for me to make Nixonverse Merch, but right now I'm not really focusing any thought into the Merch itself. You'll probably get Nixonverse Merch after the series has concluded, not right now.

**Why make James Dean president, why him specifically?**

I used to love James Dean a lot, I idolized him, he felt like the perfect role model for me. He was just being himself. He was great in all of his movies - all three of them - and he died in the most spectacular and cinematic way possible. Or at least that's what I thought by the time I made DEANDEMOCRACY. I was a huge fan of James Dean for over a year at that point. I loved his works, his attitude, his outfits, I loved his music and I loved the fact that he played bongos and raced cars.

So when I made DEANDEMOCRACY I wanted to bring him into the light, because I felt he was forgotten and not really well known by anyone other than old cinephiles. People my age definitely don't know him. And by elevating him into Commander in Chief, that should turn some heads, and now everyone in my sphere knows who James Dean is and is a fan of Dean. And is really nice.

But, as time went on, and I researched more on James Dean, and I read his writings, watched his interviews, read his diary, and I realized that he's just any of us, really. Like he was just some guy. He died when he was 24 and he was clearly still working on his personal issues, and he clearly had a few illnesses and a bad, traumatic childhood possibly, and he was just like any of us. And in a way, I'm really happy that I created the character of President Dean, but if I did it today he wouldn't nearly as charming because I'd just be depicting him as any man, he wouldn't be nearly as charismatic or stoic or humorous, and I don't know if I would have made him President.

Nowadays other artists who were around James Dean at the time of his life interest me more than Dean does, and these are the people that I want to bring into light. I realize now that my platform is a great way to elevate people who've been forgotten into the public spotlight. That's what I did with Ed Dwight, though not as overtly as I did with Dean.

**What is your favorite shipping in The Monument Mythos?**

I don't have a favorite, because I'm not really fanatical about any of them. I approve of fans who ship my characters, I think that James Dean was like, so gay, so you can sort of ship him with whoever you want. And Freedom is one nice lady, so I'm happy that people exercise their creativity in these fan ships, but I don't want to pick favorites. I want more of everything, not just one ship or the other, not just Freedom and The Angel, I want to see everything. Though I do like when people draw James Dean in particular, because he's just really iconic.

**How did you go about finding some of those soundtracks that you use in the old videos?**

Some of them are taken from a very nice high-definition archive on the internet, I will not name it, but you can find a lot of them on youtube. But also I took a few tracks from vinyl that I found and that I played in real life. Because there's a vinyl record store here and I sometimes buy them and I play them on my house, discover the music, mess around with it and eventually it becomes a Monument Mythos track.

**Does Walter White exist in any way in the Deanverse or the Nixonverse?**

I think yes, Walter White exists in the Deanverse as a fictional character. But his name would probably be something like "Billy Black". Or maybe the Colombian version of Breaking Bad is the original version in the Deanverse.

**Why did you choose public creative-commons spooky music for The House in the Ocean?**

I choose all of my music because of my personal taste, even the copyright free stuff on Youtube, I only pick because I like it. Sometimes I specifically choose music because of the meaning that the lyrics have, for example Frank Sinatra's Night and Day, but most of the time I just choose music that I enjoy.

**Is there anything that you think The Nixonverse does better than The Monument Mythos?**

Speaking as a creator, the editing, the themes and the aesthetics of The Nixonverse are superior to The Monument Mythos, I know most would disagree but I think The Nixonverse is superior to The Mythos in almost every way. The only advantage that The Monument Mythos has is the level of detail. With The Nixonverse I only wanted to focus on the big ideas and themes, while The Monument Mythos focuses in more on the little details and the characters. But I like The Nixonverse a lot more.

**In regards to The Nixonverse, are any of the events or ideas which we see in this series leftovers from The Monument Mythos?**

Yes, actually. The first thing that comes to mind is very superficial, I wanted clearer images of The Horned Serpent breaking out of the world-egg and we do get that at the start of The Last Son of Alcatraz. I also like the idea of someone escaping The Great Division, ever since I decided that I would end the world back with MAIZEMOVIEMAKER I knew that I wanted to end on a cliffhanger, so I liked the idea of someone escaping and surviving. Also the idea of a Divine Creator, something I never thought I would touch, is something I explored with The Nixonverse, and it's something that I would like to explore again in the future. Not necessarily any creator from any religion, but just the idea of a being who is omniscient, who has thoughts and feelings like a human but has all the powers of a god.

**What did the Unification of 1980 look like and how was the United States able to come back from that situation?**

The idea is that the "Unification" is a loose term for whenever a bunch of Trees come out of the ground, or when some massive event occurs, like the 2003 Alcatraz Attack, an event which just completely demolishes the whole purpose of a border, and people have to come together and reorganize and simplify the borders to accommodate for these newly risen, newly created patches of land. So the Unification of 1980 would have just looked like the image in MAIZEMOVIEMAKER when Maize is attacked. All these Trees just explode out of the ground and destroy everything in their way, sorta phasing into themselves, the idea being that as all these Trees come out and activate all at once things are being shifted and phased in and out of reality, including people and the Trees themselves.

It's such a massive event that when I came up with it I thought it was so fascinating, but if I ever were to make an episode specifically about it, It'd just be about the destruction and I don't necessarily like that. So I just mention it fleetingly, and I really like that, because the feeling produced when something so big is just mentioned so briefly is really eerie and I really like that.

**Have there been any House Sightings outside of the US? For example, could I see The House from Spain?**

The initial idea for The House was that it was a mirage that you could see from any coast, but then I shifted it into a purely American spectacle. So unfortunately, no, you couldn't see it from Spain. I hope eventually I can expand to other countries. I mean, I do hope that I can eventually move on from the United States because after three seasons it's getting a little repetitive.

**What Video Editing Software do you use?**

Ah, the fabled question. I change all the time, because I don't like sticking to the same style. So, for a lot of my earlier work, even Mister Manticore, it was all done in Windows Movie Maker. And then I switched to Adobe Premiere in Highschool. And from Perfect Hue to Cornerfolk all the way to STARRYSPHINX it was a combination of Adobe Premiere and Windows Movie Maker. And now I use several, I occasionally use HitFilm Express, and also a very special updated version of Power Director. Though they don't really help me with special effects, so a lot of that is actually practical. Like, what you see at the end of D-DAY KNIGHTFALL, that's practical. I don't like using other software to do special effects, in fact I've never used a software JUST for special effects. I don't like it, I don't use it. If I need computer generated imagery, I would contact someone for help.

**What's your favorite shot in The Monument Mythos, or which shot are you particularly proud of the most?**

I hate picking favorites, but this is a question I never heard before so I want to answer legitimately. Well, I think that on a technical level, DEANDISASTER is perfect. I watched it again recently and I was blown away by how well it turned out. But a specific shot? A lot of people really like the ending of FREEDOMFALLER, and I think I did the best I could do at the time. But if I had to pick a favorite I guess it'd be from DEANDEMOCRACY, James Dean at the desk. The amount of work that went into that shot of James Dean sitting silently at the desk, speaking at the camera, that was hell to edit but I'm really proud of it, it was like a dream come true when it was finished and I got to see James Dean alive behind the oval office.

**There is a tree named Washington. It's a Sequoia Tree that got destroyed when it got hit by lightning. Did that inspire The Mythos in anyway?**

No, actually. No real world tree inspired The Mythos, but that's amazing. I didn't know that happened.

**In ALCATRAZAPOCALYPSE we find out that most of what we learned in LINCOLNLOOKER and STARRYSPHINX were lies told by the ADA. Was that always the plan or did you change your mind on that later?**

To set the record, though. If you look at the phrasing of Leonard Morlin's confession. He doesn't say that Lincoln Looker and the Starry Sphinx were lies, he just says that those were narratives forced on him by the ADA. It was never my desire to discredit those past episodes, just that you need to take what Morlin says in them with a grain of salt. Look at Morlin's lines in LINCOLNLOOKER and compare them with ALCATRAZAPOCALYPSE, they're different, they're more scripted there and there's a reason for that.

The events of STARRYSPHINX and LINCOLNLOOKER did occur, because if you look at STARRYSPHINX and GIZAGUARDIAN, then clearly there's something going on in Giza. But you should definitely question some of the stuff that's said in STARRYSPHINX. And question the footage of The Sphinx on Mars, because how ludicrous is that? No Rover Footage, specially in the Deanverse, would be that high quality. So definitely look back on those videos and analyze them again.

**Is The Horned Serpent's skull just really small compared to its body? Because in ALCATRAZATTACK wee see that The Serpent is monumental, it's like the size of the Earth, but in D-DAY KNIGHT the skull is just like 15 feet wide.**

In my head, the size-changing properties in Wonderland apply also to The Horned Serpent, a creature of Wonderland. It too can change size. But lately a lot of people have been taking it to literally believe that The Horned Serpent is this massive entity that just so happens to have a tiny shrinking skull, which has this sort of humorous quality that is totally up my alley. So if you want to believe that, that's cool. But in my mind, The Horned Serpent had the capability to make its head and its skull that small. I always thought that The

Serpent had the capability to change its size and its appearance, so the skull that you see at the end of D-DAY KNIGHT is just at the size it settled on when it got dislodged on D-Day.

**There's a conspiracy about a race called the Lemurians, which sort of sound similar to the Lunarians?**

No, there is not relation between the Lemurians and the Lunarians. The reason why the Lunarians are called the Lunarians is because, well, The Queen's last name is Luna and because they live on the moon. That's just the natural title for the people living on the moon.

Were the Special Trees always there in America, like, were there Native Americans who worshiped or feared the Special Trees, or did George Washington do something that made him The Horned Serpent and through those events brought forth the Special Trees?

No, there's no catalyst for the existence and appearance of the Special Trees. George Washington didn't cause a Special Tree pandemic. The reason why Special Trees appear to be more frequent in the United States, specially in the late 20th century, is simply because of an increase in human activity. There are more people in more places, more people encountering and interacting with the Special Trees. My headcanon is that back in the day, Ancient Civilizations understood to respect these Trees as forces of nature, and in the modern the Government tries to simulate that respect with the labal of TFMD - True Forces of Mass Destruction, it's a term designed to scare and intimidate civilians and authorities into respecting the Special Trees and other anomalies.

**I noticed that a recurring theme in your works is that a lot of disasters and terrible things simply happen because people won't show any respect for these anomalies and won't simply leave them alone, it happens in Cornerfolk and it specially happens a lot in The Mythos - People will mess with the Special Trees or other creatures when they really should stay away from them. Is that a conscious recurring theme in your work?**

Yeah, it is. I'm very concious of that theme. In Cornerfolk you can realize that the Cornerfolk aren't evil, in fact they're completely benevolent, it's just the way that Riley Tillon interacts with them and tries to invade their home. In ROCKEFELLERTREETRAGEDY AND ROCKEFELLERREVELATION you see how Rockefeller tries to exploit the situation with the Tree and the Crowns. A theme of Man vs Nature, with Man being Evil and Nature being Benevolent is prevalent throughout all of my work.

Even in The Nixonverse, there is a sort of variation of that theme with The Last Son, the idea that circumstances can cause a benevolent person to become a monster. And once they come out of that phase they struggle to reconcile that reality with their lives. The Last Son caused so much violence, so much destruction in Vietnam that is completely horrified, he doesn't

recognize that it wasn't his fault, that he was forced to act that way by the American Government. And at the end, even when he tries to get away from everyone, he is only met with more violence, he is forced to join the Lunarian Kingdom and become The Crescent King.

It's a theme of being forced into situations and then being forced to deal with their consequences. And the discussion whether or not your actions are a result of your personal decisions or your circumstances. Free Will vs Determinism. "Fuck around and find out" is a phrase that encapsulates a lot of the themes of The Monument Mythos and The Nixonverse.